



GCE A LEVEL

A670U10-1



TUESDAY, 21 MAY 2024 – MORNING

FILM STUDIES – A Level Component 1
Varieties of film and filmmaking

2 hours 30 minutes

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use gel pen or correction fluid.

Answer **one** question from each of Sections A, B and C.

Write your answers in the separate answer booklet provided, following the instructions on the front of the answer booklet.

Use both sides of the paper. Write only within the white areas of the booklet.

Write the question number in the two boxes in the left-hand margin at the start of each answer,

for example

| | |
|---|---|
| 1 | 1 |
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.

Leave at least two line spaces between each answer.

INFORMATION FOR CANDIDATES

Candidates are reminded that they will be assessed on their use of subject-specific terminology in Section A.

The allocation of marks is given at the end of each question or part-question.

You are advised to spend approximately **50 minutes** on your chosen question in each of **Sections A, B and C**.

Answer **one** question from each of Sections A, B and C.

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Section A: Hollywood 1930–1990 (comparative study)

Answer on **one** film from group 1 and **one** film from group 2.

Group 1: Classical Hollywood

- *Casablanca* (Curtiz, 1942)
- *The Lady from Shanghai* (Welles, 1947)
- *Johnny Guitar* (Ray, 1954)
- *Vertigo* (Hitchcock, 1958)
- *Some Like It Hot* (Wilder, 1959)

Group 2: New Hollywood

- *Bonnie and Clyde* (Penn, 1967)
- *One Flew Over the Cuckoo's Nest* (Forman, 1975)
- *Apocalypse Now* (Coppola, 1979)
- *Blade Runner* (Scott, 1982)
- *Do the Right Thing* (Lee, 1989).

Either,

| | |
|---|---|
| 1 | 1 |
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Compare how far the Hollywood films you have studied challenge the idea that films are created by auteurs. [40]

Or,

| | |
|---|---|
| 1 | 2 |
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'The shift from Classical to New Hollywood production created a revolution in the use of cinematography and editing.' Compare the films you have studied in relation to this statement, referring in detail to at least **one** sequence from **each** film. [40]

Section B: American film since 2005 (two-film study)

Answer on **one** film from group 1 and **one** film from group 2.

Group 1: Mainstream film

- *No Country for Old Men* (Coen Brothers, 2007)
- *Inception* (Nolan, 2010)
- *Selma* (Duvernay, 2013)
- *Carol* (Haynes, 2015)
- *La La Land* (Chazelle, 2016)

Group 2: Contemporary independent film

- *Winter's Bone* (Granik, 2010)
- *Frances Ha!* (Baumbach, 2012)
- *Beasts of the Southern Wild* (Zeitlin, 2012)
- *Boyhood* (Linklater, 2015)
- *Captain Fantastic* (Ross, 2015).

Either,

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| 2 | 1 |
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'The spectator's own beliefs and attitudes affect how they respond to films.' Explore this statement in relation to **each** of the films you have studied. [40]

Or,

| | |
|---|---|
| 2 | 2 |
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How important is sound in conveying a film's ideological messages? Refer in detail to at least **one** sequence from **each** of the films you have studied. [40]

Section C: British film since 1995 (two-film study)

Answer on **two** of the following films.

- *Secrets and Lies* (Leigh, 1996)
- *Trainspotting* (Boyle, 1996)
- *Sweet Sixteen* (Loach, 2002)
- *Shaun of the Dead* (Wright, 2004)
- *This is England* (Meadows, 2006)
- *Moon* (Jones, 2009)
- *Fish Tank* (Arnold, 2009)
- *We need to Talk about Kevin* (Ramsay, 2011)
- *Sightseers* (Wheatley, 2012)
- *Under the Skin* (Glazer, 2013).

Either,

| | |
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| 3 | 1 |
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How useful is an ideological critical approach when exploring the construction of **one** key character from **each** of the films you have studied? [40]

Or,

| | |
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| 3 | 2 |
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'Applying an ideological critical approach is essential for understanding why filmmakers use particular narrative structures.' Explore this statement in relation to **each** of the films you have studied. [40]

END OF PAPER

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